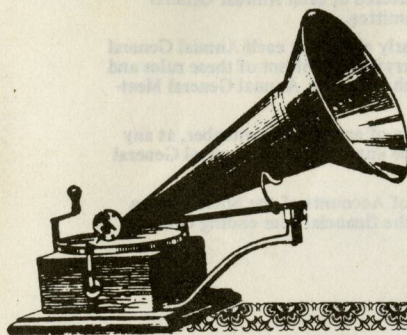
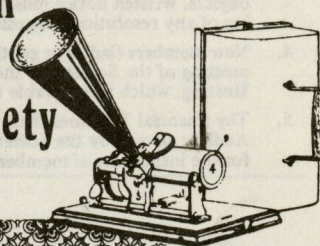


The Hillandale News



The official journal of
The City of London
Phonograph and
Gramophone Society
Inaugurated 1919



No. 104

OCTOBER 1978

Souvenir of the Penny Postage Jubilee Celebration.

at the South Kensington Museum, July 2nd, 1890.

Mr. EDISON, in America, receiving the first "Voice-Letter" from
Colonel GOURAUD, in England.

Text of the first "Voice-Letter" sent through the
Mails at the Penny Postage Jubilee.

TO BY LONDON, ENGLAND.

From 1890, 1890, 1890, 1890.

FROM GOURAUD.

Alfred: This is my first Machine Phonograph. It will give
you the regular United States Mail from New York to London, New
York to London, New York to London, New York to London.

I send you the first "Voice-Letter" of the first one of
the new model that has 100,000 letters. It has been put together very
carefully, and is not broken as you will see.

I have sent you a quantity of registered Phonograph Records, as
you can talk back to me. I will send you Phonographs of Talk and Music
for every day during the year, until we get on in the right thing in the
spring of 1891.

Now, Alfred and the boys are doing well. The boys' education
is going fast enough, but a little slower. It is not to be forgotten, but it
is not for a first experiment.

With kind regards,
Yours,

EDISON: a

To Colonel GOURAUD, Avenue d'Orléans,
Lille, France.
Upper Howard, Surrey,
England.



Taken from a Photograph made in Mr. EDISON'S Laboratory, Llewellyn Park,
Orange, New Jersey.

NOTE.

Colonel GOURAUD, in England, receiving the first "Voice-Letter" from
Mr. EDISON, in America, through the Mails at the Penny Postage Jubilee.

From Alfred.

Alfred: This is my first Machine Phonograph. It will give
you the regular United States Mail from New York to London, New
York to London, New York to London, New York to London.

I send you the first "Voice-Letter" of the first one of
the new model that has 100,000 letters. It has been put together very
carefully, and is not broken as you will see.

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is going fast enough, but a little slower. It is not to be forgotten, but it
is not for a first experiment.

With kind regards,
Yours,

EDISON: a

OFFICIAL



STAMP



This is a fac-simile of the "PHONOGRAM" which carried the first "Voice-Letter" ever
transmitted through the Mails, from England, America, for a single Penny Postage.

Photo "Christies"

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meetings Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: George Frow, [REDACTED] Sevenoaks, Kent, TN13 3SH
 Vice-Presidents: James F. Dennis, [REDACTED] Ipswich, Suffolk, IP1 1TW
 A.D. Besford, [REDACTED] Great Yarmouth, Norfolk.
 Chairman: Christopher Proudfoot, [REDACTED] Hook Green, Meopham, Gravesend, Kent.
 Hon. Treasurer: B.A. Williamson, [REDACTED] Liverpool, L16 1LA.
 Hon. Secretary: John McKeown, [REDACTED] St. James's, London, SW1Y 6PZ.
 Archivist: John Carreck, [REDACTED] Chislehurst, Kent, BR7 5DX.
 Hon. Members: Ernie Bayly, Dennis Harbur, George Frow, Len Watts.
 Committee: B. Raynaud, F. Andrews, Dave Roberts, Len Watts.
 Editor/Publisher: Bill Brott, [REDACTED] West Finchley, London N3 1PG.

TREASURER'S NOTES: In future, would members please send all monies in Sterling (cheques, Postal Orders, etc.) direct to the Treasurer, *together with all orders for goods*, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES:

U.K.	£3.00 per year	U.S.A. & Canada	\$6.00 Surface Mail
New Zealand Airmail	£4.00 per year		\$8.00 Airmail
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£4.00 per year		

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

HEREFORD. Details from the Secretary, D.G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS. Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER. Details from the Secretary, Clive Thompson, [REDACTED] Mosley Common, Worsley, Lancs.

VICTORIA, AUSTRALIA. Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.

MEMBERS PLEASE NOTE that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED] Liverpool, L16 1LA.

IMPORTANT NOTICE

As it is very difficult at times for myself and in particular the printer to read articles which are hand written I must ask your indulgence that in future all articles must be typed or at least written in capital letters. This will save an enormous amount of time and as a result cut the cost at the printers, plus the important advantage of cutting down mistakes in spelling.

Chairman's Chat

Collectors of phonographs and gramophones sometimes feel that there are all too few books on the subject, and certainly there are very few published works which concentrate on machines as collectors' items. However there are many magazines apart from this one which, while they cannot concentrate on a single aspect of the whole subject of sound recording and reproducing, are bound to contain some useful information for everyone. Earlier this year I was sent a copy of a new production from America, 'The American Phonograph Journal'. This is intended to take the place of the old Journal of the American Phonograph Society, and must be regarded as the main vehicle for scholarly research into matters phonographic and gramophonic. The first issue contains a new treatment by Dr. Phillip Peterson of the evolution of the Tinfoil phonograph in 1877, which is compulsory reading for anyone seriously interested in phonographic history, giving careful reappraisal of the available information.

The second issue contains a fascinating survey of the development of early Berliner machines by Tim Christen. Extensive illustrations, showing original drawings, patents specifications and some very unusual machines all help to make this another piece of writing that no serious collector or historian should be without. I thoroughly recommend this magazine, for which the overseas subscription is \$9.50 surface or \$11.00 airmail. Applications should be sent to Tim Christen, [REDACTED] Belmont, California 94002.

How fortunate American collectors are to have one word, Phonograph, to cover all type of record-reproducing machines. However, I find it very difficult to read of 'Berliner phonographs', or 'phonograph needles' without a slight twinge of uneasiness. There are some other language barriers, too; in America, disc machines are either 'Front-mount' or 'Rear-mount', and I always find difficulty in working out which is which, since the bracket seems to me to be mounted at the side, not the front or rear. Then there is the Tone-arm; across the Atlantic this term seems to be applied even to the wooden arm of the Berliner machines. This defeats the whole purpose of the term, which was to distinguish the hollow, sound-carrying arm from the solid variety. The official G. & T. term was, I think, 'Travelling Arm'.

FRONT COVER:

A piece of Postal History : a souvenir of a celebration at the South Kensington Museum in 1890, marking the fiftieth Anniversary of the introduction of the Penny Post. This was only two years after the appearance of the Perfected Phonograph, and the exchange of 'Voice-letters' between Edison and Gouraud in 1888 would certainly have seemed to herald a new era in postal communications. Among the many rubber-stamps on this souvenir is one dated 1790 and another one for 1990 !

On a sunny Sunday in August

On a sunny Sunday in August (during the second spell of summer, this summer, in fact), regular attenders at the South-Eastern and Chilterns branch meetings were invited to an afternoon of phonographic entertainment at Dave Robert's house near Woking. Dave's organising flair became evident at the time of the Centenary Exhibition last year, and this occasion was a model of how to arrange a successful meeting. Dave has the advantage over some of us of being a bachelor householder; not everyone is allowed to turn the whole house into a museum, even for one afternoon, since the upheaval must have occupied several days. Nor did the preparations stop at arranging gramophones and phonographs, for an extensive buffet was laid on in a side building which would normally be a garage, and was eaten in the garden with a subsidiary display of machines, mostly brought along for the occasion by the guests.

The machines themselves were beautifully laid out, and we were provided with programme sheets listing the machines and records played on them. The gramophones (nearly all from the Gramophone Company) included a Trade-Mark model, an early Junior Monarch, an early Monarch, a 510 Pleated Diaphragm, and a Model 12 Automatic in immaculate condition. This is an all-electric machine, unlike the well-known acoustic Model 1, but still has the record-flinging mechanism. Disc machines from other firms included a fine brass-horned Pathe, a Sonora and a Mikiophone.

Among the phonographs were a fine 'Suitcase' Home with a Bettini attachment (illustrated in the Centenary Exhibition Guide), an early cased Gem with stencilled lid, a Standard with the large 'Standard' flower horn, a Red Gem with Model N reproducer, an early coin-slot Standard, a Puck with a plaque improbably proclaiming the Manufacturer and Patentee to be Reinhold of Woolwich, and a Triumph with a Diamond B reproducer and No 10 Cygnet horn. This was one of the machines used to demonstrate the Roberts Patent Stereophonic Dawson Principle (described in the last Hillandale by its patentee....). There was an Amberola and a Diamond Disc, and Jim Balchin brought along an Opera.

Other guests' contributions were a splendid Monarch (the Model often referred to colloquially as a 'Cockleshell' Monarch) from Steve Pagett, Ron Armstrongs coin-slot Parlophone (brought along by proxy in its owner's absence on one of his many 'organising' trips), the Chairman's Butler's Operaphone (another old favourite from the Exhibition Guide) and the President's mint Columbia model 111L portable in stitched cowhide.

Our thanks and congratulations to Dave for a most enjoyable afternoon, and to his parents as well who helped on the catering front.

Soundboxes

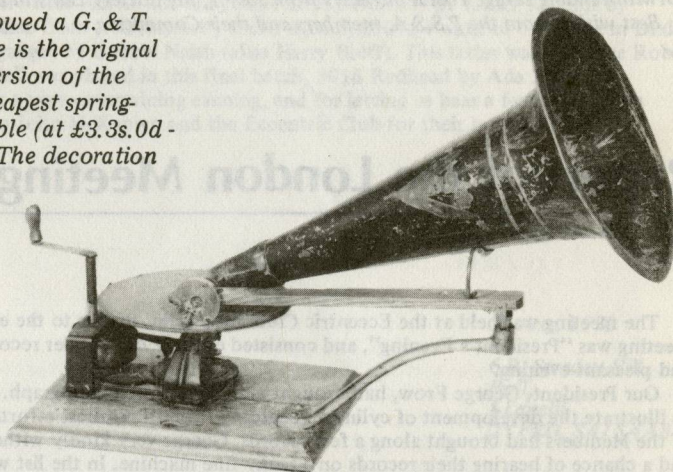
In the August Hillandale Mr. Goodall referred to the soundboxes illustrated on the front cover of the April issue, and it was unfortunate that there was no explanatory caption for this picture. The photograph was one of a series kindly taken for the Society by our former Treasurer Gordon Bromley at the Centenary Exhibition. Not all the soundboxes are identifiable in the picture as printed, but for anyone who is curious, here are details of those which are; Top row, L to R: Columbia No. 7, HMV No. 11 (pick-up), unidentified, Kestraphone Scratchless. 2nd row: Orchorsol, early pick-up (no-name), Jewel with Nomyka kiaphragm, Decca/Meltrope, c. 1950, Astra with Dartan's compressed fibre diaphragm, unidentified, HMV 23/Columbia 24. 3rd row: HMV record cleaner, Jewel with mica diaphragm and damper (not a second stylus, but a rubber-backed ring with a

thumbscrew adjustment for 'damping' the diaphragm), Pathe Universal, Cliftophone, Columbia 9, Columbia 15a. 4th row: record cleaner, 'Heart' (English brand-name applied to a German soundbox, c. 1912), Pianina, Thorens Primaphonic, Zonophone/Exhibition Junior, Gramola, Columbia 8. Front row: Beautytone record cleaner (graphited shoe-polish), Barcrole, Tremusa, HMV 16, HMV5.

The Orchorsol has a rubber connector at the back with an elaborate system of adjustment. The Barcrole has a double stylus-bar, apparently connected to two diaphragms, but I have never dared to dismantle it for fear of damaging its mint appearance. The Tremusa (also found as the 'Three Muses', produced by Repeating Gramophones Ltd., of Bond St.) is, like the Barcrole, of solid aluminium construction; it has a composition diaphragm, and the stylus-bar is held in tension by two flat springs of whalebone. The Thorens Primaphonic was a type marketed by both Thorens and Paillard with minor variations, and one suspects they may have originated from the same factory.

Mr. Goodall mentions a Thorens example with the Apollo name, which is interesting, as most Apollo components came from Paillard.

A) In our last number we showed a G. & T. 'New Style No. 3' of 1904. Here is the original Style No. 3 of 1900, a utility version of the trade-mark machine and the cheapest spring-driven Gramophone then available (at £3.3s.0d - hence the 'No. 3' designation). The decoration on the horn is not original.



Photos "Christies"

B) Now here is a prime example of the real thing; the Trade-Mark model of early 1899, with a seamless brass horn and an early application of the Angel trade-mark (which predated 'His Master's Voice.') Note that the Company's name did not yet include the word 'Limited', which came in August 1899. This model became Style No.5 late in 1900.



12 August 1978

The Society is most impressed by the high standard of 'The Hillandale News' and would like our compliments to be passed to your Editor, Bill Brott. Through the work involved with 'The Phonographic News', I can appreciate the effort needed to produce such a journal.

Our Editor, Dr. Garry Scroop, hopes the new format and layout, commencing with Vol.4. No.1, is to your liking. If any C.L.P.G.S. members are interested in 'The Phonographic News', we would be pleased to forward subscription details, et cetera.

Incidentally, copies of the P.S.S.A. Reprint, 'The Operation and Care of the Edison (Diamond Disc) Phonograph', as mentioned in the August 1977 issue of 'The Hillandale News', (P.216) are still available. Notwithstanding savage Postal increases from July 1, the Society can still supply at the quoted prices.

Best wishes from the P.S.S.A. members and their Committee.

G. R. Dunkley (Secretary)

Report of the London Meeting

FOR 12th. AUGUST, 1978.

The meeting was held at the Eccentric Club once again, thanks to the efforts of John McKeown. The meeting was "President's Evening", and consisted entirely of cylinder records, which made a very interesting and pleasant evening.

Our President, George Frow, had brought along his Idelia phonograph, and a supply of records selected to illustrate the development of cylinder recording from the earliest efforts to the Blue Amberol. As some of the Members had brought along a few records, George very kindly withdrew a few of his, so that Members had a chance of hearing their records on a really fine machine. In the list which follows, it can be taken that the records are George's unless otherwise stated.

The recital started with an early brown wax record of the United States Marine Band playing a Hornpipe Polka. This was thought to be Columbia, Although some of these early records don't identify themselves. The second item was a similar record, of John York Atlee singing The Golden Robin, accompanied by Fred Gaisberg. Number three was an Edison Bell, A62, of The King's Lieutenant Overture by Titl, played by the London Regimental Band with members of the Queen's Hall Orchestra.

W.H. Berry the comic then gave us his version of The Bassoon, and this was followed by Alf Gordon in I'm the Plumber. This latter was a moulded black Columbia, and illustrated the great improvement in tone brought about by the harder wax. One of the early attempts at non-fragile records was next played. This was a brown Edison Bell indestructible record of Heart Beating, played by William Barnes, zyllophone.

That most prolific of recording artists, Peter Dawson gave us Navajo. This was a Lambert, number 5100, thought to be Dawson's first. This had been made at the period when he first came to this country, and was advised to change his name to Leonard. Next, a two-minute "Indestructible" brought along by our Chairman was played, being Broncho Bob, sung by Ada Jones & Len Spencer. A second contribution was Blanche Arral singing the Polonaise from Mignon.

A four-minute "Indestructible" of Oh Mister Dream Man sung by Ada Jones followed, contributed by Richard Scott. Then we heard one of Edison "B" series, Berl Resky singing Tosti's Preghiera. Two records brought along by Len Watts followed. One was Sterling of Harry Fay (alias Fred Vernon), I'm Billy Muggins, and the other a stirring American medley march, Triumph of Old Glory by the Edison Concert Band,

After an interval, during which we were refreshed by tea and sandwiches kindly laid on for us by our Secretary John McKeown, the second half of the evening was started by a demonstration record made on 13th May, 1978, by a young enthusiast Paul Morris of Wimborne, Paul has carried out research into waxes for

recording, and has come up with some very satisfying results. It is understood that we are soon to have a full-scale demonstration by him, and we all look forward eagerly to this.

A few more Members' records were played. Dave Roberts had brought The Bells of Aberdovey by Peter Dawson, and Steve Jellyman had brought a Wyper's Empress Record: also a Lambert record of Eli Hudson playing Nightingale Waltz. Richard Tedder, a bagpipe enthusiast had brought an Edison record of Pipe-Major Forsyth, playing The Campbells are coming and John McKeown contributed an Edison Bell of Gus Elen's Half a Pint of Ale. Frank Andrews had a Columbia of Chas. D. Mole, bells playing Popular Airs, and to round-off the Members' spot Len Watts Brought a Clarion record of Yankee Grit, played by the Premier Concert Orchestra, a Clarion house orchestra.

Back to George's prepared program, we had a two-minute "Indestructible" of A Dream (Bartlett) sung by Franc C. Stanley, Edison Bell 6851, My Fiddle is my Sweetheart, G.H. Chirgwin, some was Amberols, including Billy Williams in the Colliers, a serious song (never Blued) Florrie Forde in Flanagan and Peter Dawson in the Midshipmite.

Four of the remaining records were Blue Amberols. They were 26081 Hurrah! De Kaiser Kommt by Johann Strauss Band, 28127 O Paradiso from L'Africana by Carlo Albani, 23075 I want to be Home in Dixie by Collins & Harlan and 23295 Language! by Bobbie Naish (alias Harry Bluff). This latter was a George Robey type patter-song. One "Indestructible" was played in this final batch, 3016 Redhead by Ada Jones.

Many thanks to our President for a very entertaining evening, and for letting us hear a few of our own records superbly reproduced. Also to John McKeown and the Eccentric Club for their hospitality.

L.W.

21 Aug. 1978

Pwll,
LLanelli,
DYFED, SA15 4AB

Dear Mr. Brott,

The first Gramophone to make its debut in the agricultural community into which I was born, did so at the commencement of this century, a decade before I opened my eyes on this vale of tears.

It belonged to a character named Fred, a farmer worker who had aquired it, together with a good selection of records. Fred was well received wherever he chose to put in an appearance with his equipment, and was the recipient of numerous 'tips' and packets of 'fags' from the company which always gathered to enjoy his repertoire, and relax after the day's toil.

One evening, on being invited, he presented himself at my father's house, where a few neighbours who had previously been notified were assembled. Occupying a privileged position on the hearth-rug was my father's fox-terrier, rejoicing in the name 'Jack'.

This animal bore a strong resemblance to 'Nipper' of trade-mark fame. Fred's gramophone too, from a description I had of it was undoubtedly a genuine trade-mark model.

Fred noticed that the terrier was listening to the music, this must have triggered off something in his mind perhaps he hoped to reconstruct the famous tableau, for he placed the machine, (still playing) on the floor in front of the dog. But Jack, far from emulating his renowned predecessor, eyed it with suspicion, and obviously disapproving of the sounds emanating from it, got up and walked around it a couple of times, then, without any warning he cocked his leg up and urinated directly into the horn.

Had "his master's voice" issued from the instrument this tale might have had a happier ending. As it was, Jack's disparaging gesture together with the resulting hilarity so demoralized Fred, that he packed up and departed immediately.

This, I gather was his last public performance.

Yours sincerely,

M. John.

Dear Bill,

With reference to the letter by Frank Andrews in the August edition of the Hillandale. In his letter Frank apologises for stating in an earlier article that "Cros" patented his invention. This apology was unnecessary as "Cros" did patent his invention in France on May 1st, 1878 (Pat. no. 124,213) and made one certificate of addition to this patent on Aug. 3rd 1878.

Now a request, I have recently purchased a "Dimatron" which I think is an office dictation machine. It uses disc to record on, the discs themselves are made of a brown plastic material with a spiral already cut on them to guide the cutting head, as the machine has no lead screw. The machine itself is housed in a grey steel case. Can anyone give me further information about it? I also believe that some parts are missing (such as a microphone) can anyone also help me to obtain them, please contact:

Paul Temple,

Grendon Street,
Lisson Green Estate,
London N.W.8.

Tel: [REDACTED]

I would be quite willing to repay postage or the price of a telephone call.

Yours faithfully,

Paul Temple.

Report of the London Meeting

An Appeal

Dear Bill,

For our Sixtieth Anniversary Meeting, to be held in May 1979, it has been accepted that we should try to present the identical programme which was given at our first general meeting.

I have the programme which was played, consisting of 14 Blue and Purple Amberol cylinders, and those we still require to have made accessible for the Society's Sixtieth Anniversary Meeting are as follows:-

Purple Amberol 29015 Rappold/Parvis. "Trovatore"? aria.

Blue Amberol 23391 Your Dear Brown Eyes. Hughes Macklin.

" " 3448 I'll take you home again Kathleen. Venetian Instrumental Qtte.

" " 23344 Gems of Wales. National Military B.

" " 3395 Ballet Egyptien Nos. 1 & 2. American Symphony Orch.

" " 2363 Springtime. Hendrik Trootswyk, vln.

We would like the owners of any of the above records to let us know if they can attend the meeting bringing the record/s with them, or, failing the ability to do this, could place such records in the care of our President, to be returned after the anniversary meeting, or, as a last resort, offers of tape recordings of any or all of the above wanted records will be gratefully accepted.

Please write to Frank Andrews, [REDACTED] Neasden, N.W.10. with your offers of help.

Thank you.

Dear Paul Charosh,

With reference to your letter published in the August 1978 edition of Hillandale News concerning "H.M.V." record C.1205, the "No, No, Nanette" and "Rose Marie" selections, this was a British issue of two sides from Victor Record matrices, respectively A.32521 and A.32195.

Were these the matrices used on Victor Record 35756 or were there two other master recordings used for the British issues?

Frank Andrews.



Very-Pearl Label
Imprint of 100's
1011 N. 4th St. N.E.
Phone

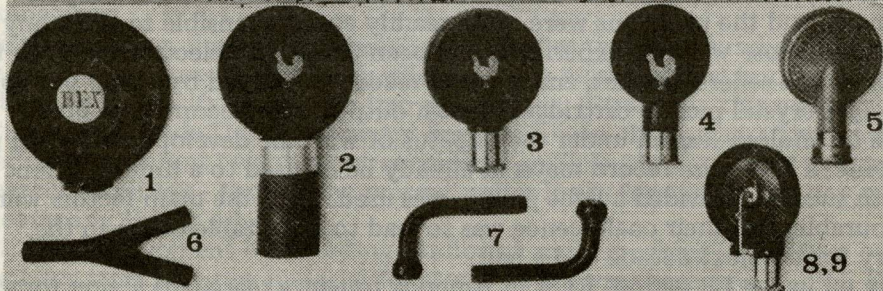
BOOKS & REPRINTS

- 1.- MY COLLECTION OF CYLINDER PHONOGRAPHS. A 40 pages book 8½x11 with 35 different machines (14 Edison, 10 Columbia, 11 Pathé). Two pages of unusual cylinder boxes. 100 copies printed, 20 left..... £ 2.50
- 2.- 10 FRENCH POSTCARDS of Pathé cylinder machines... 2.50
- 3.- COLUMBIA CATALOGUE Nov. 1st 1898, 4x5½..... 1.50
- 4.- LA SEMAINE DU CLERGE, Oct. 10 1877. A two pages french article on Charles Cros' invention of phonograph before Edison, with English translation.. 1.00
- 5.- ELECTROTYPES AND HALF TONE CUTS, by Hawthorne & Sheble M'F'G'. Co. Inc. Two 23x34 sheets showing hundreds of phonographic items..... 1.00
- 6.- IS YOUR HOME WITHOUT MUSIC? A 3½x6 card showing Edison portrait and signature in brown. A Home phonograph on reverse..... 0.25
- 7.- 4 FRENCH POSTCARD of Pathé cylinder machines. 2 for Xmas & New Year.... 1.00
- 8.- JOURNAL DE L'EXPOSITION UNIVERSELLE DE PARIS, April 20 1878 with 4 never published pictures of Edison and his phonograph. 4 pages 11x14½... 1.00
- 9.- LE PHONOGRAPHE by Le Comte Th. du Moncel, 3rd Edition 1880, 32 pages 4½x7 with 8 illustrations..... 1.50
- 10.- HANDY CARVED LEATHER 8½x11 showing Nov. 29 1877 Edison sketch of the one predated Aug 12 1877. Ideal for displaying Edison medal..... 5.00
- 11.- 5 COLUMBIA ADVERTISING CARDS, 5x7½ for type Q, QQ, QC, AT, AG in blue & red on aluminium carboard with string for hanging..... 2.50
- 12.- ADVERTISING SIGN, 13x19 on heavy paper with Edison portrait in 4 colors 2.50

* Soon, CONCERT slip-on mandrel

REPRODUCERS & RECORDERS

- 1.- PATHE REX REPRODUCER, with golden "REX" painted, for "Eagle" type..... 15.00
- 2.- PATHE REPRODUCER for floating type Pathe horn, with golden rooster..... 12.50
- 3.- PATHE REPRODUCER for "Eagle" type, with golden rooster..... 12.50
- 4.- PATHE RECORDER, with golden rooster painted on it..... 10.00
- 5.- BETTINI RECORDER, carries the name Bettini, with golden "Enregistreur Z" 12.50
- 6.- Y CONNECTION for all kind of earphone..... 1.00
- 7.- BENDED EAR PIECE for early phonograph (the pair)..... 1.00
- 8.- COLUMBIA REPRODUCER, black resin for early graphophone to type A..... 15.00
- 9.- COLUMBIA REPRODUCER same as above with long throat for Eagle, Q, etc.... 15.00
- 10.- PATHE HORN, 12x12½ long spun aluminium..... 10.00
- 11.- PATHE SUPPORT. Complete (4 parts) for floating type Pathe horn..... 15.00



Sound Reproduction

THE FIRST HUNDRED YEARS

BY IAN COSENS - PART 3 -

The LP record, quite apart from its intrinsic merits, had the great good fortune to arrive at the right time. Many people were re-equipping their homes with new machines after the War, doubtless helped by the stimulus of the growing cult of high fidelity reproduction or 'hi fi' as the Americans quickly termed it. It is said that the expression 'high fidelity' was first used in America by RCA Victor (then the opposite numbers to our HMV) in the thirties, but of course the quest for ever more accurate reproduction goes back to Edison's time and still continues today. Early on, solo voices had been recorded and played back with a fair degree of accuracy and completeness, the only obvious shortcoming being the weakness or absence of sibilants. 'High' as a term is relative, but one might reasonably say that the era of high fidelity was ushered in with electrical recording in the twenties. Unhappily though doubtless inevitably, progress was not always immediately recognised for the simple reason that much of the playback equipment in use at any given time is obsolescent and does not do justice to the best of the latest recordings.

Before and during the War, tape recording had been developed to a point where its quality could challenge that of the disc. Indeed, some of Hitler's broadcasts had been pre-recorded on tape, and the Allies were mystified to receive apparently live broadcasts from stations hundreds of miles away from the Fuhrer's supposed whereabouts. Thus it was that in the late forties the studios began recording on tape, for subsequent transfer to disc. The convenience to editing, whereby short passages from various 'takes' (performances) could be joined together, was a great attraction. Even with 78s, maintaining a flawless performance for four minutes at a time had not always been easy. With the forthcoming LP, requiring at least twenty minutes of music at a stretch, the difficulties would be multiplied to a point where they might be overwhelming. Tape mastering was the answer, and in the dawn of the LP era it was ready to step forward and play this vital part.

By 1950, there was a new awareness of the need for sophisticated replay equipment, and the problems were more readily comprehensible to the many servicemen whose wartime experience had been to do with electronics. Thus the LP arrived in a seller's market, and it could readily be played by cheap but good, lightweight crystal pickup cartridges of high output then becoming available. Plastics technology - again under the impetus of wartime developments - had given us vinylite, a low noise record material already being used to a limited extent for 78s with success, provided a light pickup was used. Thus the main factors were all favourable, and their coalescence was to lead to a veritable boom in the industry for the next decade and a half.

Early on in the LP period, RCA in America fought a rearguard action for short

playing records by introducing the 45 rpm single, playing for the same length of time as a 78, together with an ultra high speed record changer. Doubtless they resented the fact that American Columbia had beaten them to the LP, but the third speed of 45 rpm remains an unnecessary anachronism : a seven-inch record playing at 33½ rpm, the speed of the LP, would fulfill the same function with no practical disadvantage. Curiously enough, the 45 rpm disc failed to establish itself until 'EP' or extended play was introduced. By varying the groove spacing according to the loudness of the signal, the companies were enabled almost to double the playing time. This procedure had originated in Germany with DGG on 78s after the War, but it was now to be restricted to the 45, possibly to hasten the demise of the 78. Nowadays, variable grooving is used on LPs as well as 45s where appropriate. (In this year of 1977, RCA have issued a twelve-inch **single** 45 playing for about four minutes per side, with very wide groove spacing - but this of course is a stunt.)

The fifties were to see a proliferation of small companies, rather emulating the twenties, first mainly in the more esoteric zones of the classical field and then gradually in jazz, blues, folk and popular music. In this last case, however, small companies have either failed or, if successful, have been absorbed by the majors. Probably this is because only the large groups have the means of rapid and intensive distribution which 'pop' as it is now called demands. The ephemeral nature of pop requires that it be supplied to all the country's shops simultaneously.

Aside from pop, small companies continue to flourish and their combined output offers an astonishing range of material, for the most part well recorded and well presented. 'Historical' material abounds, and obviously the original recording sources are variable, but the degree of interest is rarely in doubt. For example, from the States a few years ago we had the complete transcription of Orson Welles' 'War of the Worlds' broadcast, which threw the whole of New York into panic in 1939 !

Meanwhile in the fifties the steady progress in tape recording and copying techniques had encouraged some of the companies to issue tape records on ordinary reels; but with only limited success. The quality was almost invariably inferior to that of the equivalent disc. However a new development, at first sight more suited to tape than to disc, was about to enter the picture : stereophonic recording and reproduction by means of a pair of channels operating simultaneously.

Strictly speaking, the word 'stereophonic' implies that the sound should appear to the listener as three-dimensional, whereas it is a mathematical impossibility for two channels to specify more than two dimensions. (Strangely, this universal flaunting of the Trade Descriptions Act has never been challenged.) The missing dimension of apparent height is not considered sufficiently important to attract commercial attention - though the present writer looks forward to the day when some company thinks otherwise.

With the development in recording studios of multi-tracking techniques on their master tapes, the raw material for stereo issues was there, and in 1955 EMI

offered the first, called 'stereosonic' tapes (no difference in meaning) playing at 7½ inches per second, two track, a format then considered necessary for high-quality work. Those with suitable machines found the results impressive, but the public was still firmly committed to the disc and it soon became apparent that a stereo disc would be a selling proposition.

Back in 1931, Alan Blumlein of EMI had developed twin-channel techniques on 78's, and his patents of that year make absorbing reading for the technically inclined. His procedures were to form the basis of the first commercial stereo discs a quarter of a century later, but in 1931 he knew the time was not ripe. First, he was troubled with rapid wear on his experimental records, and he stated that considerable development in the design of lightweight pickups was needed. Second, the high noise from the surface of a standard shellac record (it is automatically worse in stereo) called for some better, smoother replacement. He thought something in the nature of cellulose acetate might prove the answer ! Prophetic words, and in 1931.

In 1956-57 and unaware of Blumlein's work, Arnold Sugden of Brighouse, long established in the manufacture of quality recording and replay turntables and pickups, succeeded in producing the first stereo LP, which was demonstrated at the Audio Fair in 1957 to an enthusiastic audience. Had Sugden been aware of Blumlein's work, he would have avoided his one significant technical error - an understandable one, it must be said. Standard records use lateral vibrations in the groove, and the Edison cut had used vertical ones. To obtain two channels, what could be simpler than to combine these two modes? This was the basis used by Arnold Sugden. Blumlein had begun the same way, and then remarked on an attractive technical alternative.

Unhappily, the mechanical characteristics of the two basic types of cut differ materially, so that an accurate channel balance is hard or even impossible to achieve. In an ideal multi-channel system, all channels behave alike. Thus Sugden's results although impressive fell short of the best possible.

Meantime, Western Electric (Westrex) in America, working on similar lines, had avoided this pitfall doubtless with the posthumous assistance of Blumlein, and presented the 45/45 system. Briefly, this means that one channel vibrates the groove leftwards at 45 degrees to the surface of the disc, and the other does the same only rightwards at 45 degrees to the surface. Not only did this system yield the desired equal balance between channels, but by adopting an agreed convention over signal phasing the record industry could mark a stereo record playable as mono by those without the necessary equipment. A good quality mono pickup would add the pair of stereo signals together to give a satisfactory mono output. This concept of compatibility between the systems being marketed was at that time treated as being of paramount importance, and the manufacturers showed a commendable willingness to get together and work to agreed standards, which was to last for well over a decade. This approach still continues, with one unhappy exception, that of four-channel disc reproduction.

The first thing to be said about four-channel systems, or 'quadraphonics', is that they are not four-dimensional, and that indeed it is possible to reproduce

the three dimensions of our familiar world with only three channels. Possible but rarely done, and never commercially. Moreover, the existing 'quad' systems are all only two dimensional still, like so-called stereo, lacking the differentiation of height. Their present function is somewhat different, that of providing 'surround sound' proceeding apparently from all sides and corners of a room, and all in one horizontal plane. Occasional sensations of sounds coming overhead are spurious, being the result of phase distortions as a rule, and never the genuine reproduction of height. Whether such systems can ever become the standard for domestic use is doubtful, since quite apart from the question of cost (which the entire history of the industry shows may well be accommodated in the passage of time). There is the thornier problem of finding a room with four vacant corners to take the loud-speakers.

At present, the industry has been unable to agree on a universal standard quad system. This reflects the fact that no system on disc so far proposed is free from serious objection, and it is even possible that none will be found. On tape it is a different story, but there are many reasons why we have not reached a point at which the disc could or should be abandoned. Above all, it must be appreciated that the disc is duplicated by a basically simple and extremely accurate pressing process, almost akin to printing. Even faults are liable to be repeated with shattering precision right through a production batch. Tapes including cassettes are copied, whilst the surface area and form of such a medium would almost certainly make any 'printing' process impracticable. The surface area of the tape in a standard cassette is only about $1\frac{1}{2}$ times that of a disc of the same playing time, but quite unmanageable as to shape for printing: it is over a hundred yards long! Inevitably a copying process such as must be used for these tapes is slower than the pressing of a disc, and the accuracy of transfer from the master is generally of a lower order, though still very good in the best cases such as are produced by English Decca.

This is not to say that tape records will never become the norm, only that they have not yet attained the required standard or consistency. Even when they do, there must be a considerable time lag before disc machines are finally left behind by the public at large. We may well pass the year 2000 before the disc goes into decline. In the meantime, we can all continue to enjoy disc and tape records of ever-increasing refinement and quality, and covering almost every type of sound - musical, non-musical and unmusical - having the choice of format for many years yet. The vast bulk of recordings will be twin-channel stereo, which is likely to satisfy the majority for another generation. As the Talking Machine enters its second century it is already serving its public well. We can safely assume that its descendants in the next hundred years will be providing three dimensions both in sound and in vision - and at a cost within the reach of the masses. Doubtless then even the best of today's products will seem primitive by comparison, and be categorised as 'historical'. If for that reason alone, it is to be hoped that collectors will continue to safeguard these precious documents. After all, isn't that what recording is really about? A record is simply preserved information.

Mr. G.A.Dennis,
[REDACTED]
Preston Road,
Hull,
North Humberside HU9 5XD.

20.7.78

Dear Mr. Brott,

First after reading about your illness, I hope you are by now a lot better and on the mend. I have now got a (Columbia Graphophone Type Q). The patent dates on the lid and the carriage support read from May 4th 1886 to March 30th 1897. The E.M.I. Collection Book Reads patent dates from 1886 to 20th August, 1901 For the Members guide is the Book correct?

Yours sincerely,

G.A.Dennis.

Review

"MUSIC HALL RECORDS" - A NEW PERIODICAL.

Number one of this new periodical was published in June last, produced and published by Tony Barker, [REDACTED] London. S.W.6.

The page size is similar to that of our own Hillandale News and there are twenty pages of reading matter with a number of illustrations in the first issue of what, one hopes, will be a long-life magazine.

During my own researching activities at week-ends I have occasionally met Tony, by chance, and had a few conversations with him about records and music hall artists and I can assure you that his publication will rest on a solid foundation of research and will be as accurate in details as it is at all possible to achieve half a century after the times he will be writing about have passed into history.

As he tells us, on page one, his own interests lie within the acoustical period of recording but his magazine will be open to all those collectors of Music Hall and music hall artists which were on record throughout the history of sound recording.

Featured in this premier issue is a five page article on "Little Tich", with discography, and approximate recording dates; our own Pathe expert, Len Watts, having contributed his Pathe information to Tony Barker.

The next item is "At the Tivoli" by Arnold Golsworthy, which was printed in "The Tatler" early in 1903. This gives descriptions of part of the acts of T.E. Dunville, Harry Lauder and Gus Elen, and if this type of "reporting" can be continued will constitute a valuable repository of information about the artists we can collect on record but which records themselves generally give no indication at all as to what the artists' acts were really like as performed on stage. Apropos that last remark, it is my opinion that, within the acoustically recorded era, we have very few "Music Hall Recordings"! What we do have are many recordings made by artists who were appearing on the music halls, which is an entirely different matter. True one can hear the songs and patter of many of the original artists on record, but the Music Hall content of the artists is left behind at the stage doors of the music halls and rarely do we get a "whiff" of what the acts were really like on stage. I sometimes think that Duncan and Godfrey's four sides on

Columbia-Rena/Regal records must be near to the spirit of the thing, but without audience re-action and/or participation even these are mere shadows of what must have been a highly entertaining act, especially to cockneys like myself.

Rich and Rich, with a small discography, are other artists featured by Tony Barker, taking up two pages, with another two pages taken up by their photograph and four of "Little Tich".

Then, from an article in "The Sketch" of 1898, June 1st, we have a description of the Metropolitan Music Hall which stood in the Edgware Road, about a mile from Marble Arch, London. This was the height of the genuine Music Hall years, which I put as between 1850 and 1912, when the proceedings were conducted by the Chairman with his gavel. The Gramophone Company was but two months old, and the only music hall artists on record could only have been on Edison Bell's records for supply to the machines which were out on hire, or on the London Records, which they had, only three months previously, taken over from Edisonia Limited, J.E. Hough's old company.

The next item is about the cover artist, Alfred Bryan, the caricaturist, whose caricature of "Little Tich" has been used by Tony Barker and is printed in a brick red.

Just over three pages is devoted to another extract from "The Sketch", this time from August 26, 1896, and is called a "Musc-Hall Celecrity", and George Robey is the celebrity in question in which the comedian mostly speaks for himself.

Three advertisements for the "Gunn Report", "The Vintage Light Music Society" and "Rhythm Rag", another new magazine; and Tony Barker's own "Wants List" and Editorial complete the contents of this first issue.

Although produced with the aid of a typewriter, the printing is very black and clear, easy on the eye, and quite a presentable little magazine is the result.

Tony Barker is looking for support for this new venture. He has had many tell him "What a great idea !", but what he is looking for is support by way of subscriptions.

His rates in Great Britain are :- 6 issues - £3.60. 3 issues - £1.80 and single issues at 60p.

Europe (Airmail) 6 issues - £4.50. 3 issues - £2.25. Single issues 75p.

USA, Canada, South America, South Africa (Airmail) 6 issues - £5.95. 3 issues - £2.96. and single issues 99p.

Australia, New Zealand and Far East (Airmail) 6 issues - £6.18. 3 issues - £3.09. Single issues £1.03.

ANYWHERE IN THE WORLD (surface mail) 6 issues - £3.90. 3 issues - £1.95 and Single issues - 65p.

Write to the address given at the beginning of this article.

The pages of this magazine are to be thrown open to the readership with a question and answer forum envisaged. A sales list of records and books, solely of music hall material, is included with the present issue and this will be expanded to take on your sales. Write to Tony for terms.

I would like to see this magazine survive; it will be filling a long-felt want by many collectors of Music Hall recordings and I will be giving my hearty support, even though it is going to take some of the "marbles" from my own researches which I have been keeping up my sleeve for seven years or so !

I would like to make it quite clear that I am entirely unconnected with the production of this magazine and the whole production is entirely Tony Barker's one man show.

FRANK ANDREWS.

Sound Reflections and Echoes VII

COVERS & SLEEVES II HMV

Last month I looked at the overall cover scene - there's much more in covers than just records !! Now I'll look at a few in detail, and I'm sure you'll agree it's worthwhile.

I won't write at all about the "Dealers' own" covers : suffice to say there must have been thousands of different prints of these, from the Multiple Music Houses - whose covers list all their major retail outlets, to the smaller one-off dealer, most of these being blatant advertising material ("Maxitone Wireless and New Hudson 'bikes'") but just a few have an original artistic touch : mainly of the "nymph-with-lute, floral background and marble-pillar" variety.

On looking at the record manufacturers' covers, I find HMV have the widest range of different covers, albeit many of each era having one side the same print. It would be impossible to transcribe all of the literature on the covers in my modest collection alone - but I find HMV will give enough for one article exclusive of all other marques. Certainly 50 years ago, HMV had an organised, unified, advertising, sales and marketing policy, judging by the covers alone.

All of my early examples - and I can't date accurately - say from mid - 20's to late - 30's, were buff paper printed with sepia ink.

The covers of the mid - 20's tell us "How to get the best results from HMV products". There follow these useful tips : [I paraphrase]

1. Disuse is bad for the machine.
2. Don't overwind
3. Allow record to come up to full speed before GENTLY lowering the needle into the first groove.
4. SPEED IS IMPORTANT as it vitally affects the reproduction use the HMV Instantaneous Speed Tester.
5. The sound box is very finely adjusted handle with great care. Avoid the slightest injury to the mica diaphragm.
6. lubricate the bearings of all moving parts with HMV special oil, and the worms of the governor and turntable spindle with HMV Motor Grease.
7. Keep the leathers which play on governor friction plate well oiled. This will promote smooth and uniform running of turntable.
8. Never use a steel needle twice. Avoid cheap needles, they ruin your records. Always use HMV needles - Steel, Tungstyle or Fibre.
9. Keep records free from dust & grit ... [use] an HMV cleaning pad before playing.

[it continues]

'More records are rendered useless by lack of care in storing and handling than ever become worn out by actual playing. Records are often dumped in a pile, the majority without envelopes or covering of any kind

'Under such a system breakages are inevitable, while the constant friction scratches the surface and impairs the reproduction.

'By the aid of HMV Record Filing Cabinets, Storage Albums and Carrying Cases, your records can be kept orderly and free from harm".

Good solid, sensible advice, altho' most seems common sense to us. I wonder how many followed the rules. Nearly a dozen products under the HMV trade-name were mentioned.

The "other side" varies (neither can be strictly the "front" nor the "back") :

One gives around the slogan "Greatest Artists, Finest Recording" an alphabetical list of International Celebrity Artists exclusive to HMV. An impressive list of Talent gives about 80 names - were ANY left for other labels ? (This particular print is both 10" and 12").

Another features "the Immortals of Opera on HMV There are certain singers whose attainments are so high, that criticism bows before them, for it is not only a pleasure, but a privilege to hear their performances.

"In the 'International Celebrity' section one finds all the greatest singers some, alas have passed away, but their records remain to delight and amaze us.

"Many Operas are complete, and of others choice excerpts saved from oblivion".

And the other panel features on 12" Red Label s/s : Enrico Caruso, Maria Jeritsa, Galli-Curci, Chaliapine, Tetrizzini, Martinelli and others.

The next features "HMV Records of Chamber Music". "This delightful and intimate form of musical art is splendidly represented in HMV Catalogues Chamber Music, as its name denotes, is essentially 'intimate' music This type of musical performance makes great demands on the players it calls for special technique ... without a conductor, perfect 'ensemble' is essential Lovers of beautiful music ... that soothes, refreshes and inspires, should possess a selection of HMV Chamber Music Records".

And in the side panel are mentioned some complete works by Beethoven, Frank, Bach, Tchaikovsky, Brahms and Frank Bridge. These are on the D- and DB- series.

On another under the heading "The impulse to Dance is spontaneous" we are told,

"It is a manifestation of the joy o' life (yes "o' life") that needs some more vigorous-expression than is provided by speech. To have to wait for a formal dancing party is to lose that fine edge of impulse HMV renders an otherwise unobtainable service to the dancers.

"No need to rent a hall, engage an orchestra, You may dance when the inspiration seizes you. You may dance the kind of dance that the mood of the moment may suggest for as long or short a time you may wish. The latest "hits" [the word was used then I see] are constantly being added". And listed on 10" d/s plum label B - series are indeed the 'hits' of the Orchestras such as Paul Whiteman, Jack Hylton, The Benson Orch. of Chicago and Tennessee Ten. playing "more than 200 titles to choose from including the Fox-trot, Waltz, Lancers, Tango, Valeta, Maxina, Polka and Quadrille".

I realise this was before the time of the SAMBA, but QUADRILLE sounds "Georgian".

Again, a further cover has advertising copy to plug Dancing :

"Do you Dance ?"

This cover is a few years later than that above and continues :

"There is a fascination about well played modern dance music The Dance Orchestras recording for HMV are the finest in the World, and all the new titles of merit are added to the Catalogue immediately they are available.

Could the modern copy-writer do better ? " ... those who dance have a constant source of new music in correct tempo widely used by Professors of Dancing ... and the Pupil is quite at ease "

"For the Home no Garden Party or Picnic is complete without a selection of these Records and one of the new HMV Portable Instruments".

The 10" d/s Plum Label B- series here head the list of Talent "Star Dance Bands of Two Continents" and include some of those previously mentioned, and Roger Wolfe Kahn, Johnny Hamps Kentucky Serenaders, Nat Shilkret, Red Nichols Stompers, George Olsen & Warings Pennsylvanians.

As with the Classical Records, it's a wonder any Artists were left for other Labels.

The reverse of this last Cover entreats us to "Hear the Record at its Best on the New HMV Instrument". Three are featured :

"The Portable Model C. 101 - the greatest Advance ever made in the science of musical reproduction in external appearance ... this new Gramophone is exactly like any standard HMV instrument. The secret of its amazing realism lies in the design of a special tone chamber inside the cabinet, and a new sound-box. This result has been attained in HMV laboratories by the application of an entirely new scientific principle of sound amplification".

- And there follows a testimonial by Sir Edward Elgar O.M., and the slogan "Listen to the Bass ! " - used by so many up to more recent times.

The other two Machines, the Table Grand Model 127, and Cabinet Grand 162, share the publicity "This new Gramophone gives equal prominence to highest treble or lowest bass. Orchestral instruments that were previously indistinct or unheard are now reproduced at their true value. The tone is rich, round and mellow, and suggests the realism of an actual performance in the room". To my mind this copy first overstates the ability of the machine - and then understates the obvious; but advertisers' copy never has the factual virtue of pure specification. One has to sell a Product, the other truly define it. Quite different : one is subjective, the other objective.

By the time the next cover appears (late 20's, early 30's), the claims for the Machines are more scientific. "hear it against others - and judge for yourself" proclaims the header. Some of the copy goes " The great achievement of electrical recording has extended the scope of what may be reproduced the new HMV Gramophones with the Re-entrant Tone Chamber represents an immense advance in the science of sound reproduction. Sound-box, Tone Arm and Tone Chamber are all totally new in design". And now comes the all-important discovery "The principle of "Matched Impedance" (by which an unobstructed pathway is made for the sound waves after they leave the diaphragm) is applied throughout. IT IS THE ONLY GRAMOPHONE SO CONSTRUCTED"

And the machines featured embodying this wonderful system are :

Model 203 Mahogany

Model 202 Oak

Model 163 Mahogany

Model 163 Oak

(These last two have slight detail differences in trim).

Other covers are simpler in as much as they advertise just ONE Record on one side, and just ONE Machine on the other.

Examples : (The specific Record No. is given in each case)

Chaliapine (his 'photo) sings "Trepak" - Moussorgsky. and Portable Model 102 depicted overleaf.

Chaliapine sings "The Volga Boatmen" - Trad.

His 'photo with a No. 163.

overleaf : Model 145.

Gigli (his 'photo) sings "Serenade" - Toselli.

overleaf "The HMV Speed Tester".

Paderewski (his 'photo) plays "Moonlight Sonata" - Beethoven.

overleaf : HMV Radio-Gramophone Model 521.

"This Radio-Gramophone will alter entirely your previous conception of Radio and Gramophone reproduction in tone, selectivity and simplicity, this new model stands pre-eminent and unexcelled". - Not a bad way to introduce the Age of Electronics.

After these, in complete contrast came comparatively plain covers, of slightly smaller size, and much flimzier paper, but printed in PLUM and just bearing Trade-marks and the standard Copyright caution - a legal pronouncement only, both sides identical.

Now I take a cover of more recent years - post-war. "Why not add these favourites to your collection ?" The invitation is to buy (mainly from B - series) records by Tony Martin, Eddie Fisher, "Fats" Waller, Mario Lanza, Ronnie Hilton, Eartha Kitt, Sid Phillips, Semprini, & Melachrino. "Give Record Tokens" we are urged, "they solve all your gift problems".

The final cover must be late 50's/early 60's. The pictorial side (both printed in red) shows teenagers dancing under the banner "HMV - for the Tops in Pops". The reverse lists artists such as above, plus Alma Cogan, Joe Loss.

BUT, all the Records featured are 33 1/3 rpm Long Play OR 7" E.P. 45's.

"Do you know that many 78 rpm records are also available on 7" 45 rpm records? With the latter you have all the modern benefits. They are compact, easy to carry, virtually unbreakable, and the quality of reproduction is beautiful".

The 78 rpm era is over.

And soon the 10" cover will disappear altogether, as with the advent of microgroove records, L.P.s soon became exclusively 12", and all 45's were 7".

This has not attempted to be an exhaustive study of HMV Covers, but certainly a lot can be learnt from those mentioned above. HMV were prolific in number, variety, and depth of information.

Next edition, Other Makers' Covers.

May '78

H.B. RAYNAUD.

People, Places and Things

BY GEORGE FROW

It would be appropriate to have a word about the August issue of HILLANDALE NEWS, whose typographical and pictorial shortcomings and late publication were a disappointment to all concerned. At the time publication was due the printer was moving premises, and somehow that issue was assembled and printed without proper proofs. Having achieved an improving layout recently, we are sorry to magazine took a dive in August, but is expected to be back on an even keel with this edition.

To be frank, I have a feeling that the level of contributions has been slipping lately, and that a higher standard is desirable. There are so many aspects of our hobby that would bear investigation, and for the Member without too much time or resources, articles or machine repair and restoration would be particularly acceptable, as people are always asking for these. Experiences of buying unusual machines or pieces of talking machine equipment make just the right stuff, especially if related in the third person and keeping domestic scenery in its place. It is so necessary for the life of the Society and the vitality of its magazine to have a constant flow of article material ; if every member wrote just one short article a year, the Editor would be inundated, but a way would somehow be found of publishing it. This is not the only phonograph or gramophone magazine, but there is an almost bottomless well of publishable material that's there for the getting. May I make this a personal appeal to you this Autumn to look around and get writing - everyone is an expert at something - and if it's phonographic, please let us hear about it.

Through this column we try and give attention to the smallest, the largest, the earliest, the silliest examples of this and that - rarely the latest - in a not too serious manner, because this is an area where the ultimate may never be turned up, and there's usually someone who knows

a smaller, larger, earlier or more daft example. Along these lines, a report is noted in the August 1928 GRAMOPHONE that The City Gramophone and Musical Society (no relation - but where are you now ?) was addressed by Mr. Homewood of The Gramophone Company on progress of recording from the very beginning. This gentleman who presumably knew his business as well as any man, put forward the first electrically recorded disc as "Oh Katherina!" ("Hejre Kati" possibly ?) by The International Novelty Orchestra on B 2038, which was stated to have been issued quietly in the middle of June 1925. Without having a copy, it was very likely Shilkret's Orchestra from Victor, but it is usually recognised that a trio of electric Victor dance records were available a month or so earlier in America, and were issued here - from memory - on B 2035, 2036 and 2037. One or more of these sides were "Let it Rain, Let it Pour". I think that this statement made 50 years ago by a Gramophone Company employee is worthy of comment by anyone who has a knowledge of matrix numbers of the period. The other side of B 2038 was a fox-trot by Lanin's Franklin Hotel Orchestra. Come along you experts !

While on the subject of earlier recording, a Member remarked the other day that people who made records on 78 are now getting a bit long in the tooth, and those who recorded in acoustic days are indeed thin on the ground. In each generation there are always a few gifted people who started early and live long, and the lady who must be the senior British recording artiste is surely Cicely Courtneidge, whose three HMV records from "The Mousmé" (3892, 3894, 3904) were issued in late 1911 and February 1912. She had earlier had a part in "The Arcadians" which preceded "The Mousmé" at The Shaftesbury Theatre in 1909, but does not appear to have been named on any records from it. Her late husband, Jack Hulbert, who died in March, also made acoustic recordings in the twenties.

A recording star whose strict tempo dance orchestra sold millions of records was Victor Sylvester, who died in August aged 78; rarely does one go through a pile of 78s without finding some of his, but so many were bought and used heavily by people either learning to dance or improving their steps that they are not usually in very good shape.

The Edison Site recordings from West Orange are of course available through the Society, but as a private venture Allen Koenigsberg has produced a record celebrating "A Century of Sound", presenting extracts from cylinders and lasting about 8 minutes to each side of the record. Several rare performers are heard, including John Yorke AtLee, Marie Dressler and Sarah Bernhardt. The recording starts with a brave attempt to demonstrate the tin-foil phonograph, and concentrates mainly on the brown wax and Gold Moulded 2 minute records of the period, using various makes of cylinder. Some have turned up several times in my own experience, "At a Georgia Camp Meeting", and "The Battle of Santiago", but there are several great rarities including Edison receiving The Congressional Medal of Honour, and the return of the first phonograph from the London Science Museum. It is possible that the pianist on the John Yorke AtLee cylinder was "Professor" Fred Gaisberg, but this does not appear on the announcement. This record contains many cylinders that few of us are ever likely now to encounter in this hard world, and is unreservedly recommended at this reasonable price. Available for \$3.50 each, post paid, from Allen Koenigsberg, [redacted] Brooklyn, New York 11226, United States.

Mention of the Centenary brings to mind the efforts made to note it in Spain, and this has been remarked upon several times in this column. My regular correspondent M.G. Montejano has provided a splendid epilogue to all these Iberian goings-on by sending me a copy of the Commemorative Concert record put out by the Ministry of Culture. This concert, played by the Symphony Orchestra of Spanish Radio and Television is all of works by Spanish composers, Arriaga, Toldra, Lopez Chavarri, Guridi and de Falla, and was originally given in the Teatro Real de Madrid in the presence of Her Majesty Queen Dona Sofia, whose photograph appears in the album. The cover, back and front, carries the Centenary motifs. This invites the question as to why so very few similar commemorative records have appeared. The answer is surely that there is just not sufficient public support for commercial firms to take an interest, and that either such records have to be privately financed, such as Allen Koenigsberg's, or put out with State money, such as the one from Spain.

A note from the son of the late Titta Ruffo, the Italian baritone who was born Ruffo Titta, notes that his father's 1937 autobiography has now been expanded and corrected, and is available to mark the centenary of his birth last year. Dr. Titta lists the additional new contents as (in brief) :-

- Preamble, epilogue and acknowledgments

- Monograph entitled "Parabola without End"

- 366 additional notes

- 6 appendices on such subjects as chronology of appearances, where and when and with whom, bibliography, genealogy and discography

With 446 pages, 52 plates with 140 illustrations (some in colour) it would appear to be a lavishly produced and finished book and is available at £10 or U.S. \$18 post free by "printed matter" surface mail. The one difficulty I can see is that it is available only in Italian, but this should not be a deterrent to the devotee of Italian opera singers of the period. All enquiries (in English or Italian) to Dott. Ruffo Titta, [redacted] 00199 Roma, Italy, and that rather pleasant-sounding address in itself could be an inducement to find out more about this book.

Singing of a rather different kind is reviewed by Michael Walters (c/o British Museum, Tring, Herts, England) who regularly produces "Gilbertian Gossip", a monster piece of duplicating down foolscap sheets. One must say that "G.G." has surely been running long enough now to

deserve being typed across the page and stapled into something resembling this magazine, and typing errors too should be eliminated and not crossed out. However for reports of British and some overseas productions of G & S and non-G & S operettas, amateur and professional, write to Michael Walters for details of what is a laudable private venture, covering those productions that fall outside the usual Gilbert and Sullivan magazines, and catering for the present upsurge of interest in musical comedy, operetta and light opera.

While on the subject of sheet paper there is one gripe to ventilate that does affect to some extent correspondence with overseas members. This magazine is printed on an imperial size of paper called "foolscap" (though true foolscap is larger at 17 in. x 13½ in.). No matter, at 13 in. x 8 in. it serves its purpose well and we are happy with this size. However for years now the Society notepaper has been printed on a metric size called A 4, which has become commonly accepted and used, although being slightly smaller, the imperial quarto sheet would accommodate better the average letter CAUSA SOCIETATIS. But on trying to buy the correct metric air mail envelopes for this A 4 size, the supplier admits that these are no longer being made by the largest writing-paper maker in the Country, and the catalogue is shown to confirm. This rather trivial fact is mentioned to justify not only the inconvenient and untidy necessity of squeezing Society letters into unsuitable envelopes for overseas, but to show that the comic excesses of Gilbert & Sullivan and Alice's Adventures have become accepted realities, and that we seem to have lost the ability to laugh at the cock-eyed perpetrators of this nonsense, as they steer us unwillingly to Metric-land.

To revert to more pleasant and sensible things, an unusual record was played on the B.B.C. radio in one of its "Life of Fred Astaire" episodes. This was a 1931 Victor Long Player, something that is never seen in Britain; the particular item that was partly played was a selection from "Band Wagon", with Fred and Adele Astaire, Arthur Schwartz (who wrote much of it) and the orchestra of Leo Reisman, who introduced the recording as a 'Victor 20-minute Long Playing Record'. American collectors know these records, but it is likely that many British collectors have never heard of them; the survivors in my 1938 Victor catalogue were mostly for funeral parlours.

Len Watts has produced a set of 30 stroboscopes for regulating the speed of disc records in a series from 67 to 100 r.p.m. All the handy speeds are there, even one place of decimals being offered where the correct number of markings could not be furnished without incurring impossible fractions. These work of course on a 50 cycle current. Application should be made to L.L. Watts, [redacted] Twickenham, Middlesex, TW2 5LJ, and the cost is 60p each set, including post anywhere. This must be the best shopping-basket bargain of the month.

Again, for those who entertain their friends among their highly-polished Amberolas, grand pianos or humbler sticks, and have had problems with rings from drinking glasses, Nostalgia Productions, [redacted] Christchurch 5, New Zealand can supply you with sets of coasters for spreading around before the party starts. There are several types, but the two that should appeal to Members of course depict talking machines, one an elaborate horn gramophone of undetermined origins, and the humbler Puck Phonograph. There are ten of these coasters to each set, and each set is attractively packaged. It would appear they are available for re-sale at about 50 New Zealand cents a set. Society secretaries and shop owners please note, they are readily saleable in or out of the hobby, and there is at least one other design of various trains, but please write direct to Alan Robb at the address quoted for full details of prices and delivery. These are a line very worth considering; last year the same firm produced a set of phonograph matches in time for the Centenary, and if these have missed you, please ask about them.

Finally, a note from Mrs Leah Burt lets us know that Togoland is issuing a set of postage stamps bearing likenesses of Edison, Berliner, Cros et al. Philatelists please note ! Members who were reading HILLANDALE NEWS six or seven years ago will remember the stamps in

the form of L.P. records issued by Bhutan about that time, and the 13cent Centennial of the Phonograph United States issue of last year. There have been others, but perhaps a stamp-inclined Member might write us an article on these.

The Body and Soul of the Gramophone

(THE CASE FOR THE DEFENCE OF THE CLOCKWORK ACOUSTIC)

PART 5 - DIAPHRAGMS

The tone of any gramophone together with the appearance associated with its tone, gives the instrument its personality and character; and its soul is, of course, the soundbox and the horn upon which the tone depends. In twin, the soul of the soundbox is its diaphragm, as its tone depends upon the nature of the diaphragm and the gaskets between which the diaphragm is mounted. With its tone, we associate its appearance, and these two elements comprise its "personality".

Basically, a soundbox diaphragm consists of a thin disc, usually of mica or very thin metal moulded round the centre into a cone, a dome, or a series of concentric corrugations, or any combination of these configurations in which the dome or cone is surrounded by lesser ridges. The rigid moulded part of a metal diaphragm is continuous with or pressed onto a blank or slightly fluted flange which is pliable. Various finer shades of tone quality were obtained by using different metals such as copper, or specially treated laminated rice paper with as many as 20 compressed layers; but apart from use in some early soundboxes, such diaphragms were uncommon. In an acoustic soundbox, the diaphragm is normally mounted between rubber gasket rings which fit round the inside perimeter of the soundbox housing and which are held in place by the outside rim of the housing and the back plate which has a circular hole in the centre and a sleeve that fits over the gramophone tone arm. As the diaphragm is supported round its edges by the gasket, an air space is left between the diaphragm and the back plate, forming a flat circular box in which the air is alternately compressed and decompressed by the diaphragm moving in accordance with the sound modulations in the groove of the record. This sends air waves at sound frequencies through the hole in the back plate, into the horn of the gramophone. Hence the term "sound-box" in which the diaphragm acts like the membrane of a drum, or like the cone of a loud speaker. Infact our ear drums operate mechanically exactly the same way as a gramophone soundbox does in that, through a hole in the centre of the diaphragm, a grub screw secures it to the end of the stylus which swings upon a pivot or pulchrum at the base of the soundbox housing. At the bottom end of the stylus, the needle, as it follows the sound modulations in the groove, moves the stylus to and fro, and thus pushes the diaphragm in and out at sound frequencies, so converting the impressions in the record groove back into sound. With some soundboxes, the stylus passes through the hole in the centre of the diaphragm while a minute nut screws onto it to secure the diaphragm. These stylus nuts and screws are so small as to resemble pieces of grit which vanish if dropped and one is lucky to find them again if ever.

MICA DIAPHRAGMS. In the earliest days, some diaphragms were made of glass thin enough to bend to the sound modulations applied to them, the glass being cemented to the stylus. Although these were quite effective, they had a habit of shattering. So, when it was discovered that mica which is a natural rock crystallised in fine layers, had a similar constituency to glass when split into sheets of the desired thickness, was equally effective, discs were cut from sheets of mica and used as soundbox diaphragms. These mica diaphragms were very robust and would not shatter however great the recorded sound applied to them. Nor would they buckle with changes in humidity or if temporarily subjected to finger pressure. Only if bent too far would they crack and split into minute flakes. Hence mica diaphragms were most widely used up into the late 1920s when metal diaphragms became increasingly prevalent as mica supplies were more limited and metal diaphragms became cheaper and easier to manufacture while at the same time producing results comparable with mica.

Mica rock is a clear dark brown substance which, like slate, can be split into slabs and sheets of any desired thickness, the thickness being uniform throughout the sheet whose surfaces are smooth and shiny like glass. Talking to an assistant at the Gramophone Exchange in London many years ago, I asked if it

would be possible to buy a sheet of mica and cut out my own diaphragms, but he said that, because of its stratified nature, it is impossible to cut the stuff with scissors or even a razor as the sheet will crack in all directions while the edges just crumble into flakes. The diaphragms, he said, had to be cut out under water with special machines and that is what made them comparatively expensive at 3/6 (17½p) a time in those days. I verified this at home when I tried to trim down a mica disc that did not fit any of my soundboxes. On applying the scissors, cracks ran all over the diaphragm and the edge disintegrated into a shower of microscopic flakes that fluttered down like glitter frost used for Christmas decoration. I tried another disc with a razor as I held it down on a hard surface but the edge just went to tatters, so that was two diaphragms completely ruined. If you accidentally chafe the edge of a mica diaphragm when removing or inserting it into a soundbox, flakes peel off as thin as the skin of a soap bubble. So one has to be careful. You cannot break a piece of mica by bending - it just cracks while flakes peel away along the crack before it finally comes apart in a jugged mess. It will only bend a small amount before cracking, hence when handling a mica soundbox, one must not allow ones fingers to press against the diaphragm or the stylus. One crack and it is ruined. I shall never forget the day when I once lent my gramophone to my colleagues at a radio station where I worked. They were holding a staff dance while my shift happened to be on duty and just as they were about to start, their radiogram broke down, so I offered my gramophone. On coming off duty late at night, my friend said to me "I don't know whats wrong with your gramophone - it makes an awful funny noise." One look, and I could see that the stylus had been pushed clean through the mica. He could handle a radiogram but had no idea how to use a gramophone and had evidently tried to insert needles while holding the soundbox up by the stylus ! Fortunately, I had some spare micas.

Up to the beginning of World War II, one used to be able to buy mica diaphragms in all sizes from 1½ to 3 inches across from the Gramophone Exchange and many leading music dealers, but now it appears to be impossible to get one anywhere. The few that may still be around or are still produced appear to be exclusively in the hands of dealers who specialise in the maintenance and repair of antique phonographs and gramophones. Diaphragms, soundboxes, springs, etc., you see them there but they won't sell them unless one buys a complete machine, and this effectively prohibits any enthusiast experimenting or doing anything for himself. I still have several micas bought nearly 40 years ago, but won't sell them ! In appearance, mica diaphragms resemble thin discs of clear glass tinted a very light yellowish brown. Some are darker than others, but this does not affect their performance. They average about 1/6 millimeter in thickness and many firms who made soundboxes had their names and trade marks displayed on the inside of the back plates of their soundboxes so as to be clearly seen through the mica.

Like glass, a mica diaphragm gives a clear ring if dropped or flicked with the finger, and from the pitch of the ring, one can tell if it is thicker or thinner than average, for in any batch of a given size, there was some variation in thickness, and this enabled one to experiment with different thicknesses until one found the one that gave the best results. In connection with this, I have found it possible to take a mica diaphragm that is thicker than usual and split it into two diaphragms, one or both of which may be thin enough to offer greater compliance to bass frequencies than the original thick one, and at the same time retain the full brilliance and definition of the high notes. It is a tricky job, for sometimes only half a diaphragm shaves off if one side of the split is too thin. It is done by inserting the corner of a razor blade held EXACTLY parallel to the plane of the diaphragm so as to push the blade between two layers of mica. Having separated the small area round the sharp edge of the blade, carefully insert the smooth cutting edge of a plated table knife under the raised part of the mica about the razor blade BEFORE withdrawing the razor; then slowly and gently push the table knife into the mica which will prize apart as the knife goes through it - like cutting a slice of bread. The result should be two complete diaphragms. One of them may be too thin to be serviceable as it is almost impossible to insert the razor blade exactly midway between the two surfaces. If the razor goes in at an angle, the mica will part unevenly, producing only a sliver.

In the main I feel that mica diaphragms have the slight edge over any of the metal ones provided that the mica is set in a soundbox that is finely adjusted, well balanced and well tuned, and in which the gasket has the right consistency. Then the mica gives a really full bodied clear crisp tone that shows up all musical instruments and different voices with splendid definition and at the same time gives full response to the bass notes (i.e. drums, double-bass, organ, etc). I find the mica responds best when set between solid gaskets as with the H.M.V. No. 4 soundbox which I personally, feel has the best tonal range and balance of all the soundboxes ever produced. Some soundboxes, I do admit, are not acoustically suitable for mica as they were specially adapted to suit a particular kind of metal diaphragm. I once got a mica diaphragm in a Columbia soundbox by bending the stylus and it sounded like nothing on earth - a shrill squeaky sound with hardly any bass. Mica in the right box seems to give a more natural tone than any metal. H.M.V. used mica exclusively in all their soundboxes - the early "Exhibition" model with a 43 millimeter diaphragm; the H.M.V. "No 2" soundbox with a 47 mm diaphragm, and then the "No 4" soundbox with its 54 mm diaphragm which outstripped them all. After that, they dropped the mica completely and used mica only in their very early models. After the H.M.V. "No 4" went out of production, few if any firms used mica, preferring to use metal only. Columbia, I feel, made the best all metal soundboxes, but since the demise of the old H.M.V. "No 4", none has every quite come up to it. Goldring, a German firm used to turn out some very fine mica soundboxes which ran a very close second to H.M.V. "No 4". Their "Jewell Electra" was exactly the same size and design as H.M.V. "No 4" and their performance was first class. The only difference was in the stylus mounting which took no account of temperature changes which by expansion and contraction can cause the stylus to loosen or stiffen on its pivot. H.M.V. had a little gag to be described later. I have a "Jewell Electra" in my collection, and it has exactly the same appearance as an H.M.V. No. 4. Goldring also produced a larger mica model with a 61 mm diaphragm and this, too was exactly like a large edition of the H.M.V. "No 4", but unlike H.M.V. who used one solid-rubber slotted gasket ring, Goldring used two separate solid rubber gaskets of 1/8" round cross section.

METAL DIAPHRAGMS. Towards the end of the acoustic era, metal had completely ousted mica for use in soundboxes, and in my own opinion, I cannot honestly say that metal has any conspicuous overall advantage either in performance or technically. According to what I was told many years ago when I organised a party to visit "His Master's Voice" at Hayes, Middlesex, supplies of mica were becoming insufficient to meet the demand, hence they had ceased production of "No 4" soundboxes and made only all metal ones. Another thing is that metal is so much cheaper, more plentiful and easier to process into vast quantities of diaphragms whose overall performance is quite on a par with that of mica. It can also be said that since metal diaphragms could be made paper thin, they were that much lighter and consequently, with less inertia, they did not impose as much strain upon the walls of the sound track of a record. One advantage from the point of view of the keen experimenter or the enthusiastic D.I.Y.S. merchant, is that a metal diaphragm can be trimmed down to fit a smaller soundbox, or its moulded centre portion can be slightly raised or pressed in to bring it into line with a particular stylus. The Columbia diaphragms were especially amenable to this treatment which I have found in no way detrimental to their performance. I still have four unused Columbia diaphragms and several others either in my Columbia soundboxes or as spares which have been used for experiments and still serviceable. Years ago, I could buy Columbia diaphragms quite cheaply by the box full at around 2/6 or 12½p each, and they were packed with their flanges between stout cardboard rings which have proved most useful for holding the diaphragm while adjusting the cone or for straightening out the flange after it has been trimmed or otherwise buckled during use.

As with micas, metal diaphragms came in all sizes, but they differed in that they all had a rigid central area moulded into some concentric pattern, leaving a flexible flange surrounding it. The patterns and shapes of diaphragm centres varied considerably from concentric corrugations to cones and domes of varying proportions, the central cone or dome usually being surrounded by a circular "moat" rising to a ridge around its perimeter. No matter what the pattern, the performance was just as good, for it was this rigid portion of the diaphragm that responded to most of the higher frequencies, especially the treble, while the flexible flange allowed the diaphragm to move in response to bass notes or any frequencies of appreciable amplitude. How much of a mica diaphragm responds to treble is a technical mystery to me. I imagine that with a mica diaphragm, the response to high frequencies is increasingly concentrated towards the centre - the higher the frequency, the smaller the area of response. This means that if the mica is too thin, the area of response to high treble is further diminished to the point where the tone becomes thin and unbalanced. If the mica is too thick, there is insufficient compliance to respond to the bass. The mica is also more critical than metal in relation to the consistency and degree of resilience in the gaskets holding it. So, one

more advantage in using a metal diaphragm is that it is less susceptible to the two technical factors just described.

However, one great disadvantage of a metal diaphragm is that it is so easily buckled or bent out of alignment thus putting the whole soundbox out of balance. It is so thin and vulnerable that the slightest unconscious touch of a finger or pressure on the stylus while hastily inserting a needle can bend the flange and the first thing we notice is that for some reason, it doesn't sound quite so good. A careless knock on the needle end of the stylus can damage the diaphragm beyond repair. Many times, I've seen battered soundboxes whose diaphragms have been literally bashed in - quite unconsciously. In one case, a friend of mine was trying to remove a foreign object from beneath the cover with a pin. In probing through the grid of the cover, the pin punctured the diaphragm which tore like paper. He should have removed the cover, but I soon got it right again by replacing the diaphragm as I have plenty of spare metal ones acquired from a music shop that was about to dispense with old stock before moving to new premises. In all the better quality sound boxes, the vulnerability of metal diaphragms was guarded against by the provision of checking screws which could be adjusted to stop the stylus being pushed too far either way. In others, the soundbox housing and its cover grid, (as on the H.M.V. No 5s) is so constructed as to make it impossible for the stylus to move through more than a safe arc.

Most metal diaphragms are moulded from an aluminium alloy, and because of their lightness, thinness and the resilient quality of the metal, they are very sensitive to high frequencies and the fine definition of sound quality from different instruments. Unlike other diaphragms, both H.M.V. and Columbia made theirs in two parts.

An H.M.V. No 5A diaphragm is the same size as that of a No.4, and has two concentric ridges in its central mould and a fluted flange. At eight points round the outer ridge is attached a metal spider which in turn is soldered to two little flexible strips of metal which form the head of the short stylus. This arrangement helps to promote an even depth of movement all round the diaphragm. It is set between felt gaskets - not rubber. The tone is fine and delicate and excellent on the later electrically recorded 78's, but it has not the bold quality of the tone from a mica soundbox. In fact it tends to be rather weak on the higher frequencies, and does not bring the best out of some records, especially from pre-electrical recordings.

The Columbia diaphragm consists of a central thin aluminium mould with a small dome surrounded by a circular ridge. This mould is clamped and sealed with wax onto a flange of metal almost as thin as tin foil. The slight fluting in the flange gives it support and the right degree of resilience. The stylus is joined by a screw through a hole in the top of the dome. A very delicate diaphragm which gives a good bass and very brilliant performance on high frequencies. Definition is excellent but with a loud needle, it does tend to be somewhat shrill on top notes. On balance, I personally prefer the mica. Next time, I shall be talking about experiments with diaphragms, my deductions, and tuning soundboxes.

E.J. GOODALL



Photo 'Sotherbys'

Puck-type Phonograph

Music Hall Records No. 2

Tony Barker was soon out with his number 2 edition of this new magazine which is devoted to the subjects of Music Halls, Music Hall Artists and Music Hall Artists on sound recordings.

The cover is graced by a caricature of G.H. Chirgwin, "The White-Eyed Kaffir", again the work of Alfred Bryan during the nineteenth century, his "Little Tich" appearing on the cover of No.1.

Chirgwin's life is covered in a three page article written by Tony himself, followed by a page and a half of detailing his cylinder and disc recordings which were offered to the public under a number of labels.

The surplus half page is taken up with addenda and comments on the previous "Little Tich" discography.

A five page article on the artists who, coming from the Music Hall scene, are credited with being the first to make recordings, has been written by one which modesty forbids me to mention by name!

A second Artist covered in this edition is the American artiste, May Moore-Duprez, a visitor to the British Music Hall during her career, her life story and discography, taking two pages, in total, has again been written by Tony Barker. A full page photograph is also included.

Just over three pages follow, written by "Jingles" for the June 30th 1893 edition of "Pick-Me-Up", and is an account of some of the twenty-three turns which comprised one bill at the famous Oxford Music Hall in London. The artists dwelt upon are Mr. Will Crackles, Mr. Dutch Daly, Miss Bessie Wentworth, R.G. Knowles, The "Electra" Trio, Dan Leno, Miss Winifred Johnson, banjoiste, the Paul Martinetti Coy., and George Hony in a burlesque of Tableaux Vivants called "Get-Your-Living-Pictures".

A reprint of Vesta Tilley's "The Tale of a Wig", which appeared in The Pelican Christmas Annual, 1906-7, takes up almost two pages, and the remainder of the magazine is taken up with an editorial and a few minor advertisements, including an interesting one of a tape cassette, containing a programme of Music Hall artists' recordings made by Mr. E. Dennis, from various past companies' recordings.

Music Hall Records is published by Tony Barker from [redacted] London, S.W.6. and your support for this new venture is solicited which can only but build up into a definitive library of facts and disc and cylinder information within the specialist interest in Music Hall and Music Hall recordings.

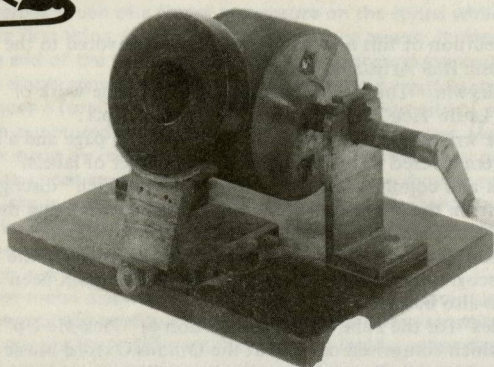
FRANK ANDREWS

See review of No.1. for prices for Home and Abroad.



Photo Sotherbys

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the two-day sale will also include musical boxes, scientific instruments, cameras and viewers.

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